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ABSTRACT

These guidelines represent an initial publication of curriculum guidelines for a total program in drama education for K-12. Five areas are discussed: reasons for education in the theatre arts; space and equipment requirements for teaching drama; drama education in the elementary schools; drama for the junior and senior high schools; and preparation for teachers of drama. The content of the curriculum revolves around the four major elements of the art of drama; acting, playmaking, designing-producing the plays, and audience. Activities are suggested for each grade level. At each grade, acting-audience elements, playmaking elements, and designing-producing elements are discussed. The secondary curriculum continues the study of drama as an art form and includes acting, producing, viewing, and studying drama in its sequence. (MKM)

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DRAMA EDUCATION GUIDELINES

January 1972

A curriculum guideline for the theatre arts in education in the State of Washington

Edited by Kent G. Gallagher,
Washington State University

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Foreword

By GREGORY A. FALLS

In 1966 the Washington Association of Theatre Artists (WATA) selected a committee to work with the staff of Louis Bruno, Superintendent of Public Instruction, to prepare criteria for improving and increasing our public education in theatre, one of the major arts.

The original committee was composed of Prof. Rod Alexander (Whitman College), Dr. Gregory A. Falls (University of Washington), Mr. George Meshke (Federal Way High School), Prof. Geraldine Brain Siks (University of Washington), Dr. Robert Vogelsang (Washington State University), and Mr. Tom Barton, Supervisor of Language Arts for the State Superintendent of Public Instruction. Dr. Paul C. Wadleigh (Washington State University) replaced Prof. Alexander when he resigned. Dr. Kent G. Gallagher (Washington State University) came to the committee as overall editor and has prepared the final draft.

The WATA Guidelines Committee, meeting over a three-year period, determined a number of criteria applicable to drama education in Washington schools. These criteria serve as the base for several sets of guidelines for public school administrators and teachers, which taken together provide a complete program of drama education for the first twelve school years.

The Guidelines address themselves to five areas of concern: (1) reasons for education in the theatre arts; (2) space and equipment requirements for teaching drama; (3) drama education in the elementary schools; (4) drama for the junior and senior high schools; (5) preparation for teachers of drama.

In preparing the Guidelines, the committee frequently reminded itself that there had been published no other guidelines for a total program in drama education from kindergarten through grade twelve.[1] It would therefore like to emphasize that while these guidelines have been prepared to provide inspiration and goals for administrators and teachers, they are not the sole answer to the problems they address, but are intended to be used in a manner that would encourage knowledgeable innovation.

[1] *The University of California is presently working on a draft program entitled, "Drama/Theatre Framework for California Public Schools". There also exists a four-volume report dealing with professional theatre and the schools in Providence, R. I., Los Angeles, and New Orleans, which includes information on most of the Title III theatre performances for secondary schools in other cities of the country. That report is entitled , "Final Report of the Educational Laboratory Theatre Project", (Central Midwestern Regional Educational Laboratory, St. Louis: 1970), 10646 St. Charles St., St. Louis, Mo. 63074.*

Introduction

By GREGORY A. FALLS

Great art is more than a transient refreshment. It is something which adds to the permanent richness of the soul's self-attainment. . . . It transforms the soul into the permanent realization of values extending beyond its former self. . . . The importance of living art, which moves on and yet leaves its permanent mark, can hardly be exaggerated.

ALFRED NORTH WHITEHEAD
Science and the Modern World

The arts are central to general education because they rank high among man's most important accomplishments. The arts offer a way of thinking, of organizing information and ideas, of creating worlds that reveal pertinent aspects of life. The central value of the arts to man and his education is especially emphasized when we attempt to understand a civilization older than (or alien to) our own. Immediately, the drawings, the crafts, the rituals, the music become profound and revealing products of that culture, whether it is the complex Greek civilization or the more recent Elizabethan era.

It was such an idea that prompted the late President Kennedy to say, "I see little of more importance to the future of our civilization than a full recognition of the place of the arts. . . . Art is not a form of propaganda, it is a form of truth. . . . Art establishes the basic human truths which must serve as the touchstones of our judgment." For many years our public schools have recognized these precepts and have devoted increasing amounts of time and resources to the study of the arts. The organization in 1963 of the National Council of the

Arts in Education, composed of leading educators in music, art, dance, and drama, was an important step forward. Two years later the Council recommended that "all students from kindergarten through twelfth grade should have frequent, direct, and continuous exposure to mature art and mature artists."

The Rockefeller Foundation, when it conducted a study of the performing arts in America, added impetus to the earlier Council's concern about increased arts education in our schools. The Rockefeller panel, composed of business executives, artists, political leaders, and educators, concluded after a two-year study:

> . . . *that the arts are not for a privileged few but for the many, that their place is not on the periphery of society, but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness.*

Yet, when this panel investigated the state of arts education in America, it was forced to observe:

> *We need more and better trained teachers in the arts, particularly at the elementary school level. School administrators need to be made more aware of the place of the arts in a balanced curriculum and the necessity for providing not only adequate time during the school day but also the materials and equipment needs for an arts program. Greater experimentation with newly developed teaching aids and materials should be sought.*

Music and the graphic arts are now being offered in most Washington schools, from kindergarten to the twelfth grade. Theatre and dance, however, are generally limited to a few large, urban secondary schools. And it is this disparity which led to our attempt to provide some guidelines for drama education in all the schools.

If the State of Washington is to attain a balanced program in arts education, it must increase and improve its instruction in the theatre arts. Theatre is one of the oldest, most varied, and pertinent of the arts. Like music and the graphic arts, theatre deals with profound nonverbal ideas. It also is a means of verbal communication that in 2,000 years has developed into an increasing number of new art forms: rites, rituals, plays, operas, films, and television. These Guidelines, therefore, are intended to encourage and direct the teaching of theatre to children of all school ages in appropriate classrooms with trained teachers. Their goal is to provide a model for an integrated and sequential program of education in theatre arts. Ideally the program should be part of the entire twelve years of grade and high school education. Practically, the program provides several points of entry: kindergarten or first grade, seventh or eighth grade, ninth through twelfth grade. Finally, the hope of the committee is that the contents of this pamphlet will be dealt with precisely as guidelines rather than as prescriptive curricula; and that the necessity of instituting the total twelve-year educational sequence will be recognized and carried forth.

Glossary of theatrical terms

Act Curtain—The main curtain at the front of the stage.

Apron—On the proscenium stage it is the area downstage of the proscenium arch.

Beam lighting—Lighting by means of directional lamps near the ceiling and in front of the main curtain.

Batten—A pipe from which lighting instruments or scenery can be hung.

Border—A short, very wide curtain that is hung above and extends clear across the stage. It is used to mask or hide battens, lighting instruments, and the fly space.

Continental seating—Rows of seats in the auditorium usually set about 3 feet apart, with the aisles along the walls rather than down the middle of the auditorium.

Counterweight system—A system for raising scenery that uses cables, weights, and pulleys. Scenery is hung from pipes attached to cables which are run up through pulleys and then across to a carriage that contains removable weights. This carriage can be run up and down the side stage wall by pulling ropes.

Cyclorama—A stretched, minimally seamed expanse of cloth, hung at the back of the stage, to be lighted for various day or night sky effects.

Floor pockets—Electrical outlets set flush into the stage floor.

Fly Space and Flying—Fly space is the space directly above the stage in the stage house, extending from the top of the proscenium arch to the grid. This space is used to keep scenery that can be flown out of sight of the audience until it is used. Flying is the fastening of pieces of scenery to battens and raising them by means of a counterweight system.

Gel—Colored gelatin or plastic sheets that can be cut and placed in front of a lighting instrument to color the light.

Gel Frames—A frame in which gels can be mounted and then set in a lighting instrument.

Grid—1. A cross-hatched set of pipes above the stage, used for the hanging of lights or curtains. 2. An open floor of wood or metal above the stage that supports the pulleys in a flying or counterweight system.

Jacks—Triangular braces designed to hold free-standing scenery upright.

Legs—Tall, narrow curtains hung at the sides of the playing area to hide the off-stage areas from the audience.

Light Tree—An upright pipe set in a weighted base, usually with crosspieces to which lighting instruments can be attached.

Playing Area—Acting area.

Plugging Panels—The panel where, through use of telephone-jack-like plugs, the lighting instruments are connected to the proper dimmer.

Rigging—This includes all the ropes, cables, battens, etc., that are used in the running and flying of scenery.

Roundels—Slightly dished discs of colored glass made to fit into holders at the front of lighting instruments.

Stage House—The part of a theatre that contains the stage, fly space, grid, and wings, as opposed to the auditorium and support areas (shops, storage areas, dressing and make-up rooms).

Teaser—A framing border curtain, set directly behind and across the top of the proscenium arch. It can be used to make the proscenium opening taller or shorter.

Thrust—This is a special type of stage that juts out into the audience. The audience sits on three sides of the acting area.

Traveler Curtain—A traveler is the mechanism, usually hung from a batten, to which a curtain is attached and by which the curtain can be opened and closed by pulling on ropes. These curtains are behind the act curtain.

Wings—The areas backstage directly to the right and left of the acting area. These areas are used for storage and waiting areas for the actors.

Note on sources and consultants

The committee has avoided any attempt to prescribe precise requirements for the laboratory-classroom and stage facilities. We recognize that each facility will grow from the combination of funds available and ideals sought. We therefore strongly urge that any group intending to construct a theatre facility consult with the Washington Association of Theatre Artists. Address inquiries to either of the following addresses:

WATA
Department of Speech
Washington State University
Pullman, Washington 99163

WATA
School of Drama
University of Washington
Seattle, Washington 98105

WATA will supply consultants experienced in the requirements for architecture, building codes, and theatre—all of which must be considered when building a theatre facility.

Introduction

Drama education is regarded as a process which aims primarily to educate children in the broad field of the art of drama. Education today is recognized essentially as a process of changing behavior—behavior in the broad sense of thinking, feeling and doing. Thus, drama education seeks to change the natural, imaginative, spontaneous behavior of the child evident in his perceptions and representations of his experiences in role-taking and dramatic play, to more consciously controlled behavior required to do drama. In essence this means that a child's processes of perception, imitation, imagination, interpretation and communication will be educated.

Drama education aims primarily to teach the art so the child learns to create and receive (as audience) drama with enjoyment, stimulation and a beginning comprehension of the perception of dramatic form. The curriculum evolves from three broad objectives:

1. to begin to develop the child's cognitive skills and abilities required to perceive, imagine, interpret and communicate dramatic form in the related roles of the player (actor), playmaker and designer-producer;
2. to foster development of the child's affective abilities by providing experiences in which he begins to discover and enjoy dramatic form as an audience and to make discoveries about human values and the relationship of drama to real life experiences; and
3. finally, to help the child acquire a body of knowledge through oral discourse in imaginative, dramatic processes so his knowledge remains active and at his command.

Although these objectives are admittedly ambitious they focus toward one clear end: to exercise and develop a child's learning processes so he learns to do and receive the art of drama with enjoyment. Learning drama from this view should enable a child to function as a more imaginative, perceptive citizen responsive and responsible to his society, his environment, and himself.

Nature of the drama curriculum

The drama curriculum is the structure designed to help a child achieve the purposes of drama education in the elementary school. On the one hand, the curriculum is constructed to teach drama by relating learning to the developmental characteristics of children. Because drama is a group art, dependent upon the collaborative processes of many persons, a child's learning functions always in social interaction and oral discourse. On the other hand, the curriculum aims to develop the pupils' understanding of the structure and the art of drama. Thus the curriculum is designed to present the art to a child at the elementary level in a form which is basic to understanding and participating in the discipline at more advanced levels.

The content of the curriculum therefore revolves around the four major elements of the art of drama: (1) acting, (2) playmaking, (3) designing-producing the plays, and (4) audience. The actor-audience relationship is the core of this art and thus the core of the curriculum. Principles of acting are emphasized centrally with the audience elements pervading the total curriculum. The elements of playmaking and designing-producing are learned in relationship to the core. The ultimate result of the developing

curriculum will be the collaboration of the students to produce living drama performed for an audience of peers.

To dramatize a story improvisationally or to produce a play for an audience of peers are goals which provide strong motivational force for most children from seven through twelve years of age. However, children are not prepared individually or as a group to collaborate in the complex processes required to combine their efforts to achieve a synthesized whole. Therefore, the curriculum aims to teach children the many arts of drama by relating each of them to the central art of acting. To this end fundamental principles of acting have been broken down into basic components which govern expression not only in acting but in the related dramatic arts.

These basic components include *perception*, *imagination*, *imitation*, *interpretation* and *communication*. Each component utilizes mental processes used by a child naturally in learning, and each provides a valid means of approaching drama through action.

The curriculum is structured to develop four phases in a cumulative, sequential progression.

1. **The first phase introduces basic acting principles to a child through experiences which offer simple application of the processes of perception, imitation, imagination, and interpretation.**
2. **In the second phase the child learns to apply these principles of acting to the building (creating) of a character role in the dramatization of stories.**
3. **In the third phase the process of communication is introduced as principles of acting are applied to playmaking and to performing the improvised play for an audience of peers.**
4. **In the fourth and final phase children learn to apply principles of acting and playmaking to producing a scripted play and performing it for an audience of children.**

The curriculum is designed to teach fundamentals of the broad field of drama so the child learns the art by drawing upon his own resources and expressing himself in the related roles of actor, audience, playmaker and designer-producer.

The subject matter in each phase is drawn first from the pupils perceptions and imaginations. Later in each phase subject matter is drawn from literature: from poetry and stories for younger children, and from stories and scripted plays for older children. Dramatic material is selected both by the children and the teacher.

To employ the curriculum the teacher's responsibilities lie in three chief categories. First, the teacher defines for himself the goals for each phase of the child's learning and clarifies the related goals in behavioral terms for each learning experience. Second, the teacher establishes an enthusiastic learning environment to encourage each child to participate actively and to respect and enjoy the honest, perceptive, and imaginative expression of others. Finally, the teacher provides the activities and strategies including primarily those of exploration, discovery, problem-solving and goal-directed activities. Improvisation, a child's natural way of learning, becomes his chief mode of learning drama.

Programming drama in the elementary school curriculum

If the art of drama is to be included in the mainstream of the existing elementary school curricula in schools throughout the state, how may it be programmed so it becomes more central than peripheral in a child's education? From a realistic point of view it appears that it will be given central emphasis only if it is programmed as a central art in the English Language Arts' curricula. This thesis, proposed and advanced by James Moffett, contends that "drama and speech are central to a language curriculum, not peripheral. They are base and essence, not specialties. I see drama as the matrix of all language activities subsuming speech and engendering the varieties of writing and reading."[1] This thesis rests on the assumption that dramatic interaction—doing things verbally in situations with other people—is the primary vehicle for developing thought and language. Moffett believes that a person learns language, literature and composition in a "coherent way by participating in the experience of creating discourse: writing plays and short stories, poems and other forms; or acting, interpreting and creating drama in diverse and realistic situations."[2]

The committee takes the stand that, on the one hand drama should be programmed in the elementary curriculum as a fine art, a discipline in its own right. On the other hand, the committee agrees that if there is no time to include drama in an already crowded curriculum that it should be programmed centrally as an art in the English Language Arts curriculum and taught on a regular basis from kindergarten through the sixth grade. It is only by continuous, cumulative and sequential experiences in learning the art of drama that the educational values of either the art of language or drama will benefit the child as learner.

[1] *James Moffett, "Drama: What is Happening," National Council of Teachers of English, 1967, p. vii.*

[2] *Ibid., p. v.*

Outline guide for drama curriculum

The outline which follows is a suggested guideline from which a weekly curriculum may be developed. The guide is designed in sequential and cumulative steps. In schools where an ungraded program is employed these steps may be taught in sequence by progressing from Phase One through Phase Four during the child's years in the elementary school. Here, however, for the sake of clarity, emphasis is designated for each grade level. This guide is developed on the assumption that the principles of drama which are introduced into a child's education must be few and fundamental, and that they should be experienced from every possible combination as the child discovers and applies them in group experiences.

Kindergarten:

Imitation of physical actions in logical sequence by making-believe

Learning concept

The child's environment is filled with movement. Things move. People move. Each moves differently

and with its own rhythm. In the art of drama a child learns to perceive and imitate physical actions of people and things by *making-believe* he is a person or thing different from himself doing representative actions of that person or thing, and by repeating actions in rhythmic patterns.

I. ACTING-AUDIENCE ELEMENT

Most five-year-olds are in the developmental stage where they learn from personal experiences in which they are given opportunities to experiment, discover, and gain knowledge through active participation. Through experiences in relaxing, moving, and acting improvisationally the child will discover that his organic self is his medium of expression. He will begin to learn how to use his inner and outer self to make-believe as he acts in given space the physical actions of imagined characters in imagined circumstances. Because acting also concerns communication to others, the audience element is taught in direct relationship to acting. Children participate alternately in the roles of actor and audience. The intent is to introduce basic principles of movement and acting so a child begins to learn how to express himself freely in space with enjoyment and bodily control. His ability to represent believable physical actions will be enjoyed and valued by himself and his peers.

A. *Movement:* Emphasis on whole body movement, rhythm, body awareness and the effort factors of time and weight.

Movement is emphasized as a natural form of expression and basic in acting. A child begins to learn what his body and voice can do and how he can use them to express actions honestly in the given space of a room. A child is given experiences which require him to listen, to observe and become consciously aware of different kinds of movement and sound in his environment. The child first explores whole body movement in locomotion (stepping, running, crawling) and nonlocomotor movement (bending, twisting, turning), and then explores these movements in relationship to the effort factors of time (fast, slow) and weight (light, heavy).

B. *Imitating physical actions in logical sequence by making-believe:* By nature the young child imitates actions of people and things. He needs to explore and enjoy the delight of responding to the stimuli of innumerable sights and sounds. His responses should lead to experiences in which he imagines, identifies and imitates the physical actions (including voice sounds or words) or people and things within the realm of his experiences. He needs opportunities to discover his own capacities for imagining and controlling his body and voice as he learns to concentrate by making-believe as he enacts physical actions.

Here the child first identifies the physical actions of an imagined character in action in response to a sensory stimulus (visual or auditory) and then imitates physical actions by using whole body movement in relationship to his ability to make-believe. He will imitate the physical actions in logical sequence as he acts independently with a small group of peers within a given space of the room. He will learn to concentrate by making-believe in his own way with the aim of making an audience of peers believe. (If you were this person or thing doing *such and such*, what would you do? How would you do it? Show instead of tell by making believe you are this person doing

what you believe he would do if he were in this place.)

C. *Audience element:* In addition to experiences in which the child is an audience for the acting activities of his peers he needs opportunities to enjoy theatre performances as a member of an audience. He needs to experience several improvised dramatizations of stories performed by older children, and two or more theatre productions by junior high and adult performing groups. Following each theatre experience the child should have opportunities to respond individually to his perception of the experience. Such opportunities may include group discussions with his peers, with producing groups, and in individual response through expression in drawing, painting, clay modeling and making-believe.

II. DESIGNING-PRODUCING ELEMENT
(Scenic and Costume emphasis)

Because a young child learns through concrete experience he should be provided with situations in which he uses given stage pieces (large blocks) to represent basic scenic requirements in his imagined circumstances of a character in action. Through many experiences the child should learn to identify the basic requirements needed in an imagined setting, to identify and select appropriate stage pieces (limited to no more than three at one time) which may be used to represent scenic requirements, and to arrange the stage pieces within the given space of the room.

Similarly, the child needs experiences in which he learns to identify, select and arrange on himself a single costume piece to heighten the make-belief

and enjoyment of enacting physical actions. At this age level a variety of stimuli are needed to provide the child with experiences which encourage his desire to imitate and make-believe. Stimuli may be provided by first-hand experiences in field trips to places of interest in the community; by films, picture books, stories, stories of his own making; by personal experiences shared by visitors to the classroom; and by visual stimuli in the nature of objects and materials of various sizes, shapes, colors and textures placed in a large toy box or box for make-believe.

Examples of representative learning experiences

I. MOVEMENT

Concept:	Awareness of different ways to travel on the feet facilitates enjoyment and expression.
Objective:	A child will travel on his feet in a variety of ways as he uses energy to move through space and to express himself (walk, run, hop, skip, slide, jump, leap, etc.).
Experience.	How many different ways can your feet move you from this end of the room to the other and back again? The drum will signal you to start and stop. Each time the drum signals you to stop and start see how your feet can move you in a different way.
Experience:	When you feel happy and want to get to school, show how your feet will move you down the street. When you feel afraid because of something that has

happened show how your feet will move you down the street to your home.

II. ACTING

Concept: Physical actions must be logical to be believed.

Objective: The child will act physical actions in logical sequence by making-believe he does what he would do in the circumstance.

Experience: Pretend it is a hot summer day and you have come to a lake dressed in your bathing suit, ready to enjoy yourself. Make-believe this space is a sandy beach with the big cool lake over here. If you make-believe you come to the lake to get cool, what will be the first thing you do when you get here? What will you do next? Don't tell, but show what you do first and next.

III. DESIGNING: Space

Concept: Imagination and belief are stimulated by stage pieces arranged effectively in space.

Objective: The child working with a partner will select given stage pieces (rostrum blocks) and move them into the given space of the room to represent basic requirements in an imagined setting.

Experience: You may use three of the big blocks to make-believe this space is the beach and this space is the water. See how you may move these blocks into space to make-believe there is a lifeguard's station and a roped-off place in the water where children may play.

Grade one:

Imagining characters in action

Learning concept

Man acts and interacts with his environment in relationship to his sensory perception. The art of drama interprets an action of life through the processes of perceiving and creating a character in action in an imagined circumstance.

I. ACTING-AUDIENCE ELEMENTS

This step, growing out of the first, continues to explore relaxation, movement, rhythm and the enactment of physical actions by making-believe. The new emphasis is on the process of imagination. Here the child is given opportunities to observe, to get data about his world into his mind, and to use the data in combination with his processes of imagination and imitation.

A. *Movement:* Emphasis on body movement in locomotion and elevation; body awareness in movement of extremities (feet, hands, knees, arms), movement in relationship to the effort factors of space (near, far, high, middle, low),

and movement in relationship to the teacher working in unison and opposition.

B. *Acting:* Interpreting physical actions in logical sequence by imagining characters in action and imitating physical actions by making-believe.

Emphasis is first on imagining characters in action in relationship to a variety of both visual and auditory stimuli. Stimuli may include colored light, textured materials arranged in different ways on a child, stage pieces arranged in different shapes, the space itself imagined to be such places as the beach, the forest, a farm, outer space, etc. Auditory stimuli may include sounds made by a variety of rhythmic beats, tones, voice sounds, etc. Emphasis is next placed on acting physical actions by making-believe in relationship to the use of imagined objects and imagined environments such as sand, water, space, etc.

C. *Audience element:* Continuation of emphasis at kindergarten level.

II. DESIGNING-PRODUCING ELEMENT

Continuation of emphasis at kindergarten level with new emphasis on the exploration of the aspect of lighting in relationship to color. Experiences will guide children to imagine and identify a basic lighting requirement for a given or imagined circumstance and to arrange and manipulate simple lighting equipment to provide light to match the selected requirement in the action circumstance.

Examples of representative learning experiences

I. MOVEMENT

Concept: Awareness and control of body parts facilitates enjoyment and expression in bodily movement.

Objective: The child will identify a body part by moving it in relationship to a given stimulus.

Experience: When you hear a body part named by your teacher see how many different ways you can *bend* that part of your body. (The teacher will name such body parts as knees, toes, ankles, fingers, wrists, elbows, shoulders, neck and back. Body parts, in turn, may also be moved by *twisting* and *stretching* including parts of the head such as the eyes, nose, mouth, etc.) At the outset the child will be guided to move each body part singly after which he will be guided to move all body parts simultaneously in a gradual accumulation. Further exploration may be made by guiding the child to move body parts in relationship to the factors of time (fast, slow), weight (heavy, light), and flow (bound and free movement).

II. ACTING

Concept: Imagination and perception of a character in action may be stimulated by a body position.

Objective: The child will imagine a character in action from a body position he forms from moving in locomotion to a given rhythm.

Experience: Start moving through the space of the room on your tiptoes. Move lightly and quickly to the sound of the drum. When the drum stops, stop moving and hold the position your body is in.

Grade two:

Imagining and identifying the motive for the action of an imagined character in an action circumstance

Learning concept

Man and all living things move in relationship to a want or need. Action caused by a motive follows a three-way course: it begins, rises to achieve its goal, and concludes. In drama, physical actions are interpreted in relationship to the motive or goal of the imagined character in action.

I. ACTING-AUDIENCE ELEMENTS

Growing out of the preceding steps, the emphasis is now on increased individual awareness of movement and action. Experiences will guide the child to observe the environment so he can discover how persons move and act in relationship to their wants or motives.

A. *Movement:* Emphasis is on nonlocomotor body movement (rising, sinking, stretching, shrinking) and on locomotion in relationship to combined factors of weight, space, time, and flow. Here the child will be given experiences in which he enjoys the repetition of movement activity. The repetition leads him to perceive an unexpected movement image of a character in action, after which he will identify the motive for the action.

B. *Acting:* Emphasis is on the interpretation of physical actions with a beginning, rise and conclusion in relationship to the imagined and identified motive.

C. *Audience element:* Continuation from preceding steps. Here theatre experiences will include both story dramatizations and performances of plays by older children as well as theatre productions by junior high school and adult producing groups.

II. DESIGNING-PRODUCING ELEMENT

Continuation of emphasis at preceding level with new emphasis on the exploration of the aspect of sound. Experiences will guide children to identify a basic sound requirement for a given imagined circumstance, and to select and manipulate sound equipment, objects or voice to provide sound effects to correspond to the requirements in the action circumstance.

Examples of representative learning experiences

I. MOVEMENT

Concept: Relaxation contributes to freedom and control of expression.

Objective: The child will control his body while moving different body parts in relationship to the given and changing circumstances.

Experience: Pretend it is winter. Make-believe you are a snowman or snowlady standing on the frozen ground on a dark, cold morning. See how you may shape your whole body to make-believe you are the very snowman or lady you picture in your head. Show how you will change your shape as you make-believe the sun rises and shines and melts you.

Experience: Make-believe you are a balloon without any air in it and you are as flat as you can be as you lie on the floor. As you listen to the drum make-believe you are being blown up until you become the biggest balloon you can become. When you hear the cymbal crash make-believe your balloon breaks and you do what you believe your balloon would do when all the air goes out of it.

II. ACTING

Concept: Actions are caused by a character's motive (what the character wants in a given circumstance).

Objective: The child will act the physical actions of a given character in relationship to the character's motive.

Experience: Make-believe you are a kitten who wants someone to let him inside the kitchen door because he is caught outdoors in a thunder, lightning and rain storm. Make-believe you are a hungry cat locked in the basement of a big house and he suddenly hears mice scurry across the floor. Make-believe you are an astronaut who wants to take pictures of the planet he is exploring. Make-believe you are a deep-sea diver who wants to collect whatever he may find on a sunken ship on the ocean floor.

III. DESIGNING: Sound Effects

Concept: Imagination and belief are stimulated by appropriate sound effects.

Objective: The child working with a partner or other children will select

and manipulate given sound equipment to construct sound effects appropriate to the improvised action of the players.

Experience: The child working with two other children will select and manipulate sound equipment to invent the sounds of wind, rain and thunder for the kitten caught in the storm. The child, working with a partner, will invent the sounds of scurrying mice. The child, working with a partner, will select and manipulate sound equipment to invent underwater sounds appropriate to the improvised actions of the deep-sea diver.

Grade three:

Imagining and making-believe in relationship to adapting to the physical actions of another player in a conflict circumstance

Learning concept

As man interacts with his environment he confronts and is confronted by obstacles which prevent him from achieving his wants and needs. In confrontation man acts to overcome the obstacle which he is up against. Dramatic action results when each confronter in the relationship struggles to get what he wants by understanding the actions of the other and adapting his behavior accordingly.

I. ACTING-AUDIENCE ELEMENTS

This step, growing out of the earlier ones, emphasizes the child working in partner relationships. Observation of the environment is continued with emphasis on guiding the child to identify confrontations and to observe how persons involved in conflict circumstances act to achieve their goals.

A. *Movement:* Emphasis here is on adaptation to another person or persons. Children will work first in two's in simple movement sequences where they move alternately, together, or in opposition as they use contrasting effort qualities and levels of space. In these experiences children will learn to use vocal sounds to match their movements, with the resulting effects of speaking in sound to convey intent, arguments in sound, gibberish, etc. Later, in groups of three, children will work together in meeting, parting, mingling and in following the leader's movements and sounds in various pathways and directions of movement.

B. *Acting:* Emphasis here is on adaptation to another person. In a partner relationship the child learns to concentrate, to act the physical actions of an imagined character with the aim of achieving the character's goal (what the character wants in the relationship). Essentially, a child needs to learn to use his senses to watch and listen so he sees and hears what another actor does and says, and he needs to learn to make contact with another person in order to influence his behavior. Experiences will provide improvisations in conflict circumstances, first between two persons, then in groups of three, and eventually in groups of four or five.

C. *Audience:* Continuation of emphasis in preceding step.

II. PLAYMAKING ELEMENT

The child will learn to invent conflict circumstances. In response to a given stimulus and open-ended questions the child will learn to imagine and identify the following basic elements of a conflict circumstance: characters and their relationships; physical actions of characters with opposing motives; and place and time of action.

III. DESIGNING-PRODUCING ELEMENT

Continuation from preceding steps. Emphasis is now on teaching the child to adapt sound or lighting effects to the action of the actors to heighten the belief of the confrontation for the players and the audience. The child, as designer-producer, will learn to use more acutely his senses of sight and hearing as he watches and listens to character action in order to adapt to it at the appropriate time with imagination and in a logical manner.

Examples of representative learning experiences

I. MOVEMENT

Concept: Adaptation to partners in a pair relationship requires observation, concentration and control of the body in movement responses.

Objective: The child will adapt to the movement of his partner in action and in response to the use of contrasting factors including space levels (high, low), time (fast, slow), weight (heavy, light), and flow (bound and free-flowing movement).

Experience: You and your partner will act out a very short play to see if you can make-believe the action is really happening between the two characters. Each player will need to watch and to listen to the other so he, in turn, will know what to do and say. The play is about two children in the same family whose parents are away from home. The action takes place in the living room where one child (A) watches his favorite television program. The other child (B) enters the room and turns the television dial to a different station so he may watch a program for a school assignment. Child A wants to get Child B to let him, A, watch his favorite program. Child B wants to get Child A to let him, B, watch the assigned program. How will each go about trying to get what he wants from the other player?

Experience: You and your partner will act out a short play between two characters to see if you can make-believe the action is really happening now. The action takes place in a supermarket between a Boy Scout (Girl Scout)

and his friend who find a wallet on the floor. The Scout wants to give the wallet to the store manager but the friend wants them to keep the wallet and share the two five dollar bills which they have found inside. How will each character go about trying to get what he wants from the other player?

III. PLAYMAKING

Concept: A play is always about people (characters) in trouble (conflict). Conflict happens when a character comes up against an obstacle which he tries to overcome.

Objective: In a given circumstance where one character is involved in action, the child, working with a partner, will identify an opposing character (obstacle) whose actions will interact with the other character to build a conflict.

Experience: You and your partner will work together to make up a short play where there is trouble between two characters. You will listen to the directions and the questions and decide who the other character is and what he does. After you have had a minute or two to play you will act out your play to see if you can make-believe it is happening. The action in the first story takes place in a dark cave where an old person who has become lost in a storm tries to find his way out of the cave. Suddenly he finds he is not alone but up against another character. Who is the other character and what does he do to make trouble for the old person? What does the old person do to try to get out of the trouble? The action in the next story takes place on the ocean floor where a brave young sea-diver has come to explore a treasure ship so he may return the costly treasures to the owner. Suddenly the diver finds himself up against another character who wants to keep the diver from taking the treasure. Who is the character? What does he do? What does the diver do to try to get out of his trouble? The last story takes place in the woods in Ireland where a wee leprechaun sits in a shadow and stitches a shoe. Suddenly he finds himself up against another character. Who is it? What does the character do to cause trouble for the leprechaun? What does the leprechaun do to try to get himself out of trouble?

Grade four:
Creating (building) a character role

Learning concept

In life each person builds his qualities of character by his actions. As a human being satisfies his needs and motives by acting and interacting in innumerable relationships within his environment, he becomes the kind of person he is. In drama an imaginary character is created by what the character does and says as he acts and interacts with other characters in imagined relationships, to satisfy his basic motives (goals) within the circumstances of a given play.

I. ACTING-AUDIENCE ELEMENTS

Through innumerable experiences the child will learn how to create and act a character role. He will learn to build a character role from an author's concept in a story. At the outset he will learn to create a character role by working on short stories which hold appeal for himself and his peers. Later he will create a character role from a story written for younger children, and with his peers will dramatize and perform the story for audiences of kindergarten and first grade children.

A. *Movement:* Continuation of previous step with emphasis primarily on relationships in which the child learns to adapt to others in movement activities for groups of threes, fours and eventually fives.

B. *Acting:* The child will learn how to build a character role by proceeding from the inner character to its outer form. The basis is a story or play, providing a scenario. This he will do by learning to apply the following principles:

(1) identifying the character's basic or long-range motive and his traits, and expressing them outwardly in physical actions in relationship to the character's goal;

(2) identifying and acting, one by one, the short-range goals in small units of action which combine to form the long-range or motivating goals;

(3) acting improvisationally a character's actions which are true to the author's intent and believable both to the child as actor and to the audience;

(4) acting out the character in relationship to other actors who create other characters in the framework of the improvised story.

Through many experiences the child will learn that a character is created by acting a series of units of action each related to and progressing from the preceding unit and tied to the underlying, long-range, motivating goal. Rhythm and tempo will be emphasized once the basic principles have been learned.

C. *Audience element:* Continuation of preceding step. Theatre experiences will include performances of plays by children who are learning drama in the fourth and final phase (probably sixth grade), and by high school and adult producing groups. Discussion following performances will focus primarily on the creation of character roles in relationship to the author's and actor's concepts.

II. PLAYMAKING ELEMENT

Emphasis is on building a character role from an author's concept in a dramatic story. Through acting the child will learn that a play is an imitation of the actions of imagined and interrelated characters, in circumstances where each has a different and often conflicting goal which motivates his actions and interactions.

III. DESIGNING-PRODUCING ELEMENT

Emphasis is on heightening the belief of character relationships by using an appropriate costume material in relationship to color, texture or design (shape). The child will learn to select and to arrange on himself or another child a costume material appropriate for the character. He will approach costuming from the viewpoints of motivating goal, characteristics, and relationships to other characters.

Grade five:

Playmaking: building a play to be performed for an audience of younger children

Learning concept

A play performed by actors aims to interpret the meaning (universal truth) to an audience through physical actions which cause individuals and the group to respond. The goal of the concept is to help children become happier, wiser, more perceptive and possibly more humane individuals.

I. ACTING-AUDIENCE ELEMENTS

Emphasis is on teaching the child to relate his performance of a character role to the entire play as he acts with others to express the play's meaning to an audience.

A. *Movement:* Emphasis is on movement for relaxation, activation of the child's organic processes for acting, imagining and relating to others.

B. *Acting:* Emphasis is on a three-fold process:

(1) the child learns to analyze and identify the conflict, the long-range motivating goals of the central characters, and the author's meaning of the play by acting the physical actions of a central character in relationship to the physical actions of other characters;

(2) the child learns to act a character's physical actions by interpreting them in relationship to the character role, the conflict, and the play's meaning;

(3) the child learns to communicate the play's meaning to an audience by acting the character role in relationship to the meaning and to the other actors.

C. *Audience element:* Continuation of preceding step. Additional theatre experiences beyond those suggested in the preceding level will include the performance of original plays written by members of the peer group. Discussions follow-

ing performances will focus primarily on the interpretation of the meaning of the play in relationship to the author's intent and the actors' interpretations.

II. PLAYMAKING ELEMENTS

Emphasis is on interpretation of the author's meaning of the play. The child will learn basic principles of playmaking. First he will analyze short dramatic stories to identify the elements of character, conflict, and meaning; second, he will work with his peers to synthesize these elements as he acts a character role and performs a play for an audience of younger children; and, third, he will learn to synthesize the elements of character, conflict and meaning by writing short plays limited to four characters or less. Here the child working independently with three or four of his peers will prepare and perform his play for the members of the class.

III. DESIGNING-PRODUCING ELEMENTS

Again, the emphasis is primarily on principles of costuming to heighten character and character relationships to reveal the author's meaning of the play.

Grade six:

Preparing and producing a play for an audience of younger children

Learning concept

A theatre production which reaches the level of art illuminates life. A theatre production aims to reveal a universal truth in imagined actions and human relationships of a play created by a playwright. A theatre production requires a synthesis of the arts of the actor, playwright and designer-producers as they collaborate to create (produce) a living drama for an audience of children.

I. ACTING-AUDIENCE ELEMENTS

Emphasis is on teaching the child to interpret a a character role in relationship to the play, and to communicate his interpretation in collaboration with others as they produce the play for an audience of children.

A. *Movement:* Emphasis is on movement for relaxation and activation of the child's organic process in relationship to acting, imagining and relating to others.

B. *Acting:* Continuation of preceding step. New emphasis is on learning to interpret from a scripted play and in learning to communicate to an audience. These two principles will be applied in relationship to the collaborative efforts of the others involved in the designing-producing elements of the production.

C. *Audience:* Theatre experiences will include productions by high school producing units and by adult producing groups.

II. PLAYMAKING ELEMENTS

Emphasis is on interpretation of the scripted play. Principles of acting previously applied to the dramatization of stories will now be applied to a script. The play will, first, be developed through improvisation of the physical actions (including speech and dialogue) of the characters. Second, the play will be prepared for production with memorization of the lines growing naturally out of the improvised actions. It is assumed that children will probably produce several short (ten minutes or less) and two longer (fifteen or twenty minutes in length) plays during a school year. These will be produced for younger children, seven, eight, nine, and ten years of age.

III. DESIGNING-PRODUCING ELEMENT

Emphasis is on heightening the believability of the play by emphasizing visual and auditory elements of composition as they relate to the imagined circumstances of a given play. The child will learn principles of unity, emphasis, re-arrangement, and mood. The method will be to apply these principles to the visual elements of scenic, lighting and costume design, and to the aural elements of sound as it relates to tempo and rhythm. The child will work with comparatively simple physical materials and equipment to learn to work with them in relation to space, mass, line and color (and sound to tempo and rhythm). He will learn to apply these principles as they relate to dramatic action and requirements of the imagined circumstances of the play. He will learn, also, to synthesize his efforts to the total collaboration as he works with others in producing the play. In this final phase, the curriculum emphasizes evaluation by the participants, first in the collaborative processes of preparing and rehearsing a play for production, and after each performance in relationship to audience response to the production.

Introduction

The intent of this section of the Guidelines is to present a flexible guide to be incorporated into a well-balanced curriculum, adaptable to the size, needs, and facilities of the school involved. The program is designed to place equal emphasis upon play production and academic study in the hope of teaching students the fundamental pleasures and realities of participating in and viewing theatre as an art form. The program is also designed as a set of sequential steps which may be elected by any student at any time in his secondary school program. For the purpose of clarity, however, the courses are arranged by grades, and are intended to be a continuation of the program established for kindergarten through grade six.

The seventh grade instructor should place his primary emphasis upon developing his students' imagination and creativity, and upon inter-relating these with the structures of language and of drama. This can be handled best by providing the student with a general introduction to theatre through various creative projects: viewing plays, creating roles, and performing plays at the same time he studies the history and literature of theatre.

The secondary school teacher should approach the study of theatre with the highest artistic standards. The students will thereby learn that drama is an art which deserves their respect and demands their best efforts, talent, and imagination. They will discover that it provides them with a wealth of analytic, judgmental, and pragmatic knowledge which can be used as a foundation for the acquisition of wisdom concerning themselves and society. It will also become evident to the student that meaningful learning can be acquired in more ways than those employed in traditional courses—even through the undertaking of work that will contribute towards the creation of an artistic, theatrical whole. The teacher, always pedagogue as well as artist, will accept the responsibility of providing the bridge of relevance between the disparate tasks carried out by students engaged in practical preparation, and the pertinence of the final artistic product to education and society. That the play can not measure up to professional standards (when compared to the work of highly trained adults) is no deterrent to a worthwhile artistic and educational enterprise, for without youthful trials there can be no meaningful maturation.

Seventh grade

Base unit learning concept: Man expresses himself and his social order through his art forms. Man's idiom, dress, surroundings, and behavior reflect this search for expression and the fulfillment of it. Thus two concepts basic to the approach for seventh grade can be called (1) an awareness of space and (2) customary behavior. Within given spatial relationships, each individual performs customary behavioral patterns in response to the stimuli he receives from others involved in the same process.

I. SEE A PLAY performed by the best performing group available (professional, university, etc.).

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II. CREATE A PLAY through *improvisation* based on a variation of a theme in the play viewed. (Start with the basic assumption, "If *this* had happened instead of *that*, how would it have affected the course of action/relationships of characters and play?")

III. DEVELOP PROJECTS in which the characters' interactions and solutions are affected by the changing dimension of *space* and by responding to environmental surroundings. Multiple experiences in play-making can be extended from the basic situation of viewing and expanding upon a play.

IV. CREATE CHARACTERIZATIONS and settings for presentations of one-act plays. Classes can be divided into groups so that more than one play is being prepared at a time. Divide the class and assignments in such a way that all areas of production are open for student exploration at different times.

Students, in working at the above, can participate in most of the fundamentals of dramatic art—pantomime, voice, diction, characterization, improvisation, use of stage, and (to a limited degree) critical play reading. Exercises in acting or voice training thus grow organically from its need to create characters that act in defined situations. The students will learn to recognize and deal with basic conflicts, and man's efforts to handle these conflicts both through the written and the performed media. Repetition and variation of the above steps through the presentation of a minimum of several formal plays during the school year give the student an awareness of his own position in expanding the creative force that is both his social heritage and himself.

Eighth grade

Accepting as an educational precept that man has a curiosity about things that may relate to his own needs and desires, the eighth grade drama teacher will find it possible to add the relationship of history to those concepts studied in the seventh grade. The need to know, to explore, and to find out for oneself can lead logically into a search of dramatic origins that a probe into theatre history can provide. The history of theatre in this study area should not necessarily comprise a chronological evaluation of events from Isis to Albee, but should instead emerge from the creative need to discover and to expand human capacities.

Since the student has discovered in grade seven the possibilities which space and customary behavior offer, the following extension is suggested for grade eight.

Unit outline

I. USE OF SPACE, MOVEMENT AND TIME

A. Students view a production such as *Our Town*, an oriental drama, or a *commedia-dell'arte* style production. Examine the merits of such a production from the point of view that the audience is asked by the playwright to create within his imagination all the decor and trappings.

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B. Allow the student to select scripts and projects of study from some historical theatre tradition. Students can incorporate factual elements and tradition into classroom production of such plays as *The Second Shepherd's Play*, *Gammer Gurton's Needle*, *Secret Service*, *Twelfth Night*, etc. The students can combine study of a drama with that of the historical environment and relate it all to production. In relation to this kind of assignment, the student can do improvisations based on Medieval or folk ballads. For example: "The Farmer's Curst Wife" or "Lord Randall" can be used as mimed story, dance drama with choral accompaniment, or simple play. Additional work in mime and improvisation can be drawn from traditional fairy tales, nursery rhymes, or children's stories.

Thus, the student begins to sample the history of the dramatic art, with a direct application of that history to the needs of his production as an extension of his life pattern and quest.

II. DRAMATIC CONSTRUCTION AND INTERPRETATION

A. Continuing the concept of Unit I, the student can begin to investigate dramatic construction by examination of the radio script. The student will thus be brought into a situation that demands complete reliance upon speech. The teacher could consider the following set of objectives as the major concerns for this area of study:

1. To communicate images by voice alone.
2. To introduce and develop the techniques incorporated in the study of:
   a. Vocal character traits that establish age, fear, laughter, etc.
   b. Patterns of speaking.
   c. Regional dialects and attitudes.
   d. Foreign dialects and attitudes.
3. To bring meaningful use of good enunciation, pitch, tone and rhythm into all speech uses.

B. Voice drama.
   1. Preparation and presentation of a radio play. The creation of appropriate commercials to accompany such a program adds another element of history and pragmatism to the exercise.
   2. The presentation of a choral reading or the production of a play with the techniques of reader's theatre.

C. It may be possible to incorporate puppets and marionettes, dance drama, film strips, choral reading, and traditional in-class productions in the planning of this eighth step in drama.

Ninth grade

Introduction

When the student has come to recognize that by means of the dramatic art he can express that within him which is often thought to be unexpressible, he will be ready to move on to those more sophisticated elements of learning that can help him transform this expression into communicable forms which give meaning and pleasure not just to the performer, but also to the receiver. The ninth grade teacher needs to concentrate on developing an understanding of man's interpersonal relationships: to identify, articulate, and evaluate his feelings, concerns and opinions, and to compare and contrast them with those of others in a group. It is in drama that this can be done best because the student is not limited to singular exploration. He explores through multiple, integrated facets of learning that emerge when a number of arts are welded into drama by the means of creative imagination. Through the fulfillment of this objective, the teacher will assist the student to discover for himself how man's interactions with his environment come largely through spoken and physical language, and that his best opportunity for gaining mastery over his environment occurs when he learns to channel the physical and vocal language of thought into meaningful, constructive communication with others.

With these as the objectives of the ninth grade course, the teacher should allow the student an opportunity to read from many scripts, and to see as many productions as possible so that he may:

1. become a thinking actor (i.e. a thinking man), who understands the reasoning and personalities of other people and other times; an individual who relates these above factors to his life-pattern, and communicates them in a graphic, artistic manner to other men.
2. extend himself to other men, and establish communication that opens new channels, new

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ways, new methods of reaching deep sources that motivate learning and affect social behavior.

3. gain comprehension of the technical methods by which the above objectives can most effectively be presented theatrically.

By remembering that most significant contributors to world literature have been eager readers who first absorbed and then experimented with the language themselves, the teacher will realize that the seeing and reading of plays of all types will help the student formulate the means by which he can best expand his own interests and tastes. If qualified performing groups are not generally available to the school and class, experimental films and TV tapes can be utilized. Since the film media allows a wider range of possibilities than the box set stage, it might be well for the class to devote one unit of time to experimentation with film scripts and techniques. If limitations prevent this, then experimental staging should successfully stir the student's mind and imagination, while giving him a sense and understanding of the theatre, music, dance, and literature at the same time.

Model unit one

I. Production of play by student director and cast with the advice of a teacher. Each student director assumes responsibility for assignments to technical staff as well as for the basic stage movement, vocal interpretation, character development, and play interpretation.

A. Objectives:

1. To increase appreciation of theatre by seeing it through the eyes of interpreter.
2. To understand the directorial aspects of production.
3. To relate script and personal interpretations to technical requirements of theatre.
4. To gain skills in play production.
5. To appreciate as an audience quality dramatic presentations.

As the student works creatively with drama, he will begin to recognize that he is finding the meaning of a piece of literature, and will feel the desire to communicate that meaning to other people. It is feasible that in some cases the student will begin to convey his own beliefs and philosophies as they have grown from his observations of the relationships and interactions of men. It is equally possible that in his interpretation of the play and its human-relationships he will vary from the "accepted" standard character interpretation. At this point in the development of the communicative pattern it is undoubtedly just as well to allow these variances.

Model unit two

I. The orientation provided by preparing a complete production from a script offers the following objectives:

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A. Formal acquaintance with the structure of plays.

B. Standards of objective criticism for the evaluation and appreciation of theatre arts.

C. Recognition of plays as forceful means of communication on several different levels of meaning.

D. Exposure to major classifications of drama: (a) tragedy, (b) comedy, (c) melodrama, (d) social drama, (e) farce, (f) fantasy, (g) folk-play, (h) allegory. From these each pupil can best find the style in which he can develop a significant communicable expression and statement of his own.

E. Projects in speech and acting in this unit should be expanded to allow work in improvisation and dialect speech.

1. Student selects a scene. Secondarily, he extends the work to a new interpretation (comedy to farce or fantasy, etc.).
2. Student creates improvisation which he presents as melodrama, then as tragedy, folk play, etc.
3. A fantasy presented as a dance drama or a folk play which relies heavily upon music gives added dimension if prepared. Folk songs appropriate for this type can range from "Frankie and Johnny" and "Little MoHee" to contemporary folk rock.

II. A culminating project of the ninth grade drama program might well be the production of a full-length play wherein youthful struggles against adult values can be examined and conveyed. (The instructor should leave openings for the students who wish to write and produce their own works during this year.)

Conclusions

Since educators now recognize that inner feelings are made to serve as the best tools for grappling curriculum content to the student's mind, and that a feeling or an emotion about an issue or idea will be more important to the learner than rote knowledge as such, the school administrator will find that this level of dramatic study will help create in students an increased awareness of the state of man because they relate what they learn to their own concerns—the concerns of self and expression. This concern for expressing will bring to the student an awareness of a need for having something of significance to express, and will link the extrinsic curriculum to those intrinsic concerns and feelings through a series of learning situations in which "doing" becomes knowledge.

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Grades 10-12

Introduction

The three-year drama program set up for the high school should be designed in such a manner that a student can elect to take the course during any or all three of the years. The emphasis upon the objectives of the junior high school program will be continued through a series of planned exercises and projects that have the objectives of communication, learning inference in drama, and employing of critical judgment.

The teacher of high school drama is provided with an excellent opportunity to work with highly developed imaginations. The teacher must recognize at this level that he is building not only a viewer of the arts, but also potential creators of or participants in future theatre art. Therefore, the courses for the high school drama program will follow a developmental plan that progresses from the previously established objective of construction to the completed educational process of conclusion-drawing. This progression will have its primary emphasis upon performing, so that the objective is reached first by:

1. Recognizing the artistic concept while doing it.
2. Developing the concept *by* doing.
3. Communicating that concept to other people.

The first course is intended to fulfill both the needs of a sophomore who chooses to continue with his drama elective after completing junior high, and the needs of a senior whose academic program has

not permitted him to work in drama during prior years. The second and third year courses provide natural follow-up programs for those students who have completed the previous studies.

Drama I

I. THE DRAMA I STUDENT will, through a number of speech and acting exercises, work with the aspects of conflict, space, and movement before going into the more formal aspects of theatre production.

A. By utilizing man's interaction with environment, language, objects, and people, the teacher will establish a series of improvisational acting lessons. Solo performance in which the actor responds to a situation involving only himself serves as a beginning. This situation can be extended to one in which influences of environment are added; then additional people are incorporated; then complications follow; and finally a series of scenes can be developed in which all preceding elements are incorporated to create a plot line.

B. From the sequences developed by individual class members, full-scale improvisational plays on thematic lines can be developed. (Thus the student begins the course by recognizing the basic patterns of human interactions, and he follows these recognitions into the logical fulfillment of constructing dramas.)

C. A closed-circuit television (or simulated equipment) will allow the class to work with electronic media. Evaluations of television programs (some are available from the Public Broadcast Laboratory affiliate of NET) and the preparation of tapes for in-class study can be accomplished. By working with such devices as the improvised talk show, the situation drama, and formal TV scripts such as those by Horton Foote, Reginald Rose, and Paddy Chayefsky, and others, the student will gain a knowledge of the elements of the most popular public broadcast medium.

A number of script collections (Margaret Mayorga's *Best One Act Plays of* —, Corrigan's *New American Plays*) should be available within the classroom so that the student will have ample opportunity to read and work from as many dramas as possible.

II. THEATRE AND ITS HISTORY

A. Students should be allowed to select cuttings and scenes from contemporary plays, and prepare these scenes for class presentation. History of the theatre is thus begun on an informal level starting not with dry origins, but rather with the immediate interests of today's potential theatre audience. By expanding a project such as this into productions of contemporary one-act plays, the teacher can analyze the conditions of the current theatre, and the reason that these conditions exist.

B. A study of nineteenth century drama. Its styles and techniques will be useful in this year's activities because it will show a contrast with contemporary styles, used particularly by the film and electronic media.

1. The student can learn history through melodrama and the traditions of the 19th century. He will also learn some of the aspects of timing, exaggeration, surprise, etc. From this the student will have an opportunity to study and to present some of the earlier 19th century plays.
2. A study of the works of Ibsen, Shaw, Wilde, Pinero, and Chekhov, which lead to the dramatic forms of the 20th century.

C. An adaptation (possibly for television), of a melodrama, or a Shaw one-act provides a possible continuation of the study of the two dramatic forms, and places the student in a situation where he becomes quickly aware of the need for controlling style and content to suit a medium of expression.

III. THE MAJOR THEATRE PROJECTS FOR DRAMA I.

A. The presentation of a children's theatre production which could be shown to grade school children with in the district.

B. The presentation of a video tape program.

C. The preparation of a puppet show which could be toured.

D. The active participation in the technical theatre work which accompanies any of the major school productions (the handling of lighting, properties, costuming, or backstage construction should be considered essential to this first year course).

E. If a children's theatre tour is incorporated as a major class project, the tradition of the commedia-dell'arte company can be made meaningful and practical to the student-designed-directed touring group.

Drama II

Designed as a continuation for the Drama I student, Drama II will emphasize furthering a student's ability to communicate intelligibly both the work that he creates and the work that is the material of others and from this to utilize critical judgments to arrive at significant values. At this level the film media, the musical theatre, the dance, and the technical theatre should provide the bases from which the teacher can draw at length.

I. MOTION PICTURE SCRIPTS, cameras, and film on a VTR chain should be made available to the students, and number of films ranging from early to contemporary experimental works should be available for the class to study.

A. Preparation of scenarios for shooting and editing can be set as a project which will incorporate all facets of drama disciplines, and which will automatically bring a study of the contemporary world theatre into direct relevance with the students' activities.

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(It is not unlikely that this could lead to such experimental creative projects as the filming of an original cartoon strip, the filming of a documentary, or the filming of a play with puppets such as was done with the Czechoslovakian production of *A Midsummer Night's Dream.*)

B. The class should, like all other drama classes, concentrate on a number of major productions during the year, and on such work as fifty-minute cuttings of significant dramas like *Glass Menagerie, The Spiral Staircase, The Firebugs,* etc. (These can be handled by student-directed groups, and will provide the student with work in judicious and selective reading, editing, and interpreting of major ideas and literary themes.)

II. IN CONTINUING with his in-class study of construction and communication, the student can begin to work with theatrical symbolism, live and in the film and TV.

A. By the production of plays such as *Overtones, Waiting For Godot, The Cage,* the student begins to experiment in new dimensions of production, and while doing so begins a study of theatre history which might well be expanded into the highly stylized, traditional forms that the Oriental theatre and the dance have taken.

1. In so experimenting, the student might also try to emulate the slow-motion camera technique in some experimental staging of "dream of hallucinatory se-

quences". This slow-motion form can easily be expanded into near dancelike training, and the student may discover the possibilities of incorporation of dance and stylized movement into his drama.

2. In relation to this experimental project, the student could do a proscenium production of a play such as *The Lottery* or *Impromptu*. The script could then be set to a musical background and presented as a choreographed dance drama; it might then be re-staged in a way that could give it a subconscious hallucinogenic interpretation; it might finally be given to film crews for filming of facial qualities, specialized make-up, and rapid cutting, editing of clips shots. Any number of scripts or materials can be used in this manner, and the limitations that are encountered will be only those of the teacher's time and facilities.

III. THE STUDY OF THE MUSICAL PLAY as significant American theatre development would prove worthwhile at this level. (For class projects it might be well to stress the "simplified" musical in which piano-percussion accompaniment is sufficient.)

A. Works such as *You're A Good Man, Charlie Brown* can be used as projects of this type. A developmental study and evaluation of the musical play with its incorporation of dance, song, and music as integral to the story line will be in keeping at this point.

B. Included here, too, should be some formal study of make-up arts and techniques if the teacher has not already incorporated them.

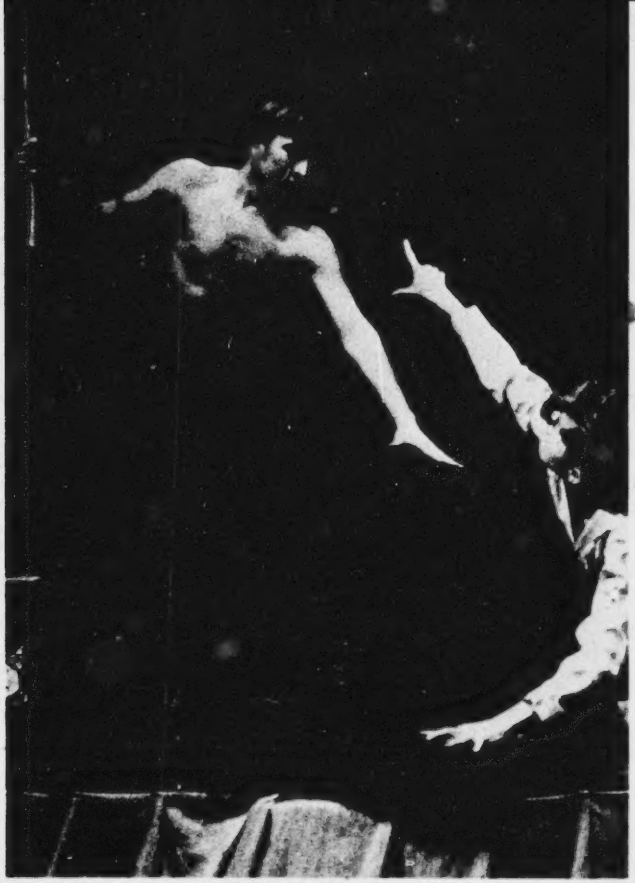
IV. IN THE FINAL SEMESTER of this course, the student should be given some liberty to select a technical, acting, or writing project that he wishes to pursue—either the adaptation of a story or script for film presentation, the building and design of sets, properties, and costumes for a major production, or the acting and directing jobs that accompany any such production. It is recommended that by the time the student reaches this level of study he assume as many of the directing duties as possible, and that the teacher be more an advisor-assistant than a director-leader.

Drama III

As the culminating step to twelve years of study in dramatic arts, the student should be given the opportunity for open-end exploratory programs of independent projects in the area of his greatest interest.

I. A POSSIBLE BEGINNING for the year's work would be an examination of the avant-garde theatre forms and the experimental works that combine the effects of light shows, films, happenings, and up-to-date drama into one unified work.

A. The student should be given an opportunity to work with such scripts as Albee, Ionesco, Foster, Pinter, Jones, van-Itallie, and other playwrights.



B. Working with light effects, masks, dance film-slide backgrounds, can provide the base for some deeply creative and exciting class projects.

C. Facility in such techniques could free the student to work with perhaps greater insight and judgment on some traditional class projects involving the use of period sets, costumes, and styles of communication.

It would be in keeping with the aims of this final area of study that one group of students could be working on a Restoration drama at the same time that another group might be interpreting *America Hurrah* with special effects in film and electronic music. Still another group might prepare an original script for filming.

II. THE GOAL toward which the teacher of Drama III should work is "Total Theatre". An involvement for the student that will lead to the keenest possible perception of critical judgment and the most artistic forms of meaningful theatrical communication. This can best be obtained in a class which offers the student an almost unlimited background of exposure to theatre forms and presentations.

These proposed courses provide the trained teacher with no major complexities of theory or practice. They follow a simple, building format upon principles of learning: a moving from the awareness of a need for communication to the fulfilling of that need in an artistic, meaningful manner. The drama teacher, given supplies and equipment that can be combined with personal and student ingenuity, will find no great difficulty in implementing his course of study, or, indeed, any number of variations upon the proposals outlined. Finally, the sequence is built upon the supposition that students will have as many chances as possible to view theatre performed by all kinds of groups: other high schools, community theatre, college and university theatre, and professional companies.

Teacher preparation by Paul C. Wadleigh

Introduction

The guidelines presented here make it obvious that the drama teacher from kindergarten through the twelfth grade must be a specialist who has received intensive training in drama and theatre arts, along with that general preparation required of all teacher candidates. This means that college drama departments should implement, if they do not already have, a major program in drama education, sub-divided into elementary and secondary courses of study.

Before beginning a discussion of teacher preparation we must note again that drama is an art form, the final end of which is performance of plays for audiences, using a variety of theatre artists: actors, designers, playwrights, directors. To teach drama in the schools, then, is to teach an art form and, in so doing, to link the student, however indirectly or temporarily, into that ancient and intricate hierarchy of artistry culminating at the highest level of the art form—just as placing a plastic songflute in the hands of a third grader initiates him into exactly the same artistic discipline that controls the work of the concertmaster of the New York Philharmonic Orchestra. Departments of drama responsible for preparing drama teachers cannot lose sight of the fact that they are training theatre artists who will be skilled teachers.

The values accruing to students in the school drama program are not always related directly to the art form itself; nevertheless, those benefits and values so important to the total educational process, and frequently the justification for inclusion of drama in the schools (i.e., personality development, discipline of body and voice, awareness of environment, knowledge of fellow man, etc.) result from the study of drama as an art. And art, any art, is best taught by those trained in its techniques.

If we grant that the best drama teacher is primarily trained in theatre, we then must charge college drama departments with the responsibility of producing the teacher-artists necessary for the program. The most important step is to require that all drama teachers have an undergraduate major in drama. The numerous and complex educational and artistic tasks which the teacher will be called upon to perform dictate that minimum. Furthermore, the professional teacher of drama on any level needs the continuing refreshment of contact with new techniques and advancements in the art. His education should therefore never be considered complete, just adequate unto the time, and he should be required to refresh his mastery of the practicum at intervals beyond the fifth year.

Thus far we have noted the following points:

1. That drama in the schools is a study of drama as an art form, even while it includes educational and behavioral goals.
2. That drama teachers must be trained primarily in the techniques of drama.

Let us consider the curriculum. What course work should the prospective teacher receive? The exact nature of those courses required of all teachers lies outside the scope of this discussion; the variation among procedures and administration of the teacher training institutions and their drama departments in the state precludes a list of specific

course designations with corresponding credit values. Some general suggestions related to curricular objectives, however, can be made. Each drama major must be prepared to cope with the problems and conditions for the grade level at which he will teach. The proposed undergraduate course permits a grouping that should solve the problem. The plan is quite simple, consisting of two parts: a basic course of study in theatre arts for all drama education majors which will comprise approximately 75% of the training; and a series of seminars, laboratory courses and student teaching experiences pertaining to the grade level, elementary or secondary, at which they propose to teach. The first block of courses comprises the "material," the basic stuff of what is to be taught, while the second block instructs the student in the "means," the manner in which the material is to be taught.

The following list is not intended to be sequential. It is possible that some of the subject areas might be combined with others in omnibus courses. Exact arrangement would be a factor of individual departments and their staffing.

Basic artistic competencies

For all drama education majors

PERFORMING GROUP: Skills in acting, stage diction, improvisation, movement, etc.

1. Acting
2. Improvisational training
3. Voice and diction
4. Movement and dance
5. Music fundamentals (to include basic voice training and music appreciation)
6. Puppetry

TECHNICAL GROUP: Training in scenic design and construction, costuming, lighting, make-up, sound effects, basic drawing and painting.

LITERATURE AND THEORY GROUP: Studies in addition to conventional literature courses in other departments.

1. Dramatic literature, structure, criticism
2. Playwriting
3. Theatre history

DIRECTING AND MANAGEMENT GROUP: Organizational and staging skills

1. Directing
2. Film, TV, and broadcasting techniques
3. Educational theatre management

DRAMA EDUCATION GROUP: (The means)

1. Drama in the elementary school
2. Play production for teachers
   a. Elementary
   b. Secondary
3. Creative dramatics

PROFESSIONAL EDUCATION GROUP: That program prescribed by the degree-granting institution.

If the foregoing proposals seem formidable, so are the tasks awaiting the teachers who will fill the ranks in the school drama program. If the demands upon college drama departments and their students seem impossible, so are the demands imposed upon all theatre artists to sustain and invigorate their art form. Drama teachers can create audiences of the future who will challenge the professional theatre with their discernment and enthusiasm. They can establish an atmosphere conducive to artistic growth for the gifted few who will, some day, become a part of theatre. It is not overstating the case to suggest that in controlling the training of drama teachers, college drama departments control the future of theatre.

In a similar manner they influence the future quality of life in this state and country. For theatre speaks to everyone in many ways. It does not seem too much to state that theatre belongs at the center of an educational system designed to provide for a high quality of life.

Introduction

The philosophy outlined in the chapter entitled *The Elementary Program* demonstrates ample need for a specialized environment for teaching on these grade levels. The laboratory classroom will readily meet this need and allow for the greatest flexibility and creativity in this instructional program.

The laboratory classroom

The size of the room (see ground plan) should be no less than 30 by 50 in length by 12 feet in height. Approximately 12 feet from one end, opposite the entrance, there needs to be a traveler curtain extending across the width of the room. This will enclose a playing area of about 375 square feet, and will occasionally allow for the use of a platform stage at the enclosed end of the room. When the curtains are fully opened the complete room may be used for instructional purposes and center staging (see Appendix).

The central area should be treated with sound-absorbant material on the ceiling and down to five feet above the floor, and painted a neutral color. The floor of this section should be covered with economical and durable indoor-outdoor or kitchen carpeting, leaving the stage area behind the traveler, and the area near the entrance uncarpeted and unsound-treated.

Opposite the stage end of the room a work sink and several floor-to-ceiling cabinets should be installed. (See Appendix for all dimensions.) These will allow ample storage for the various equipment and supplies that will be needed to implement a beginning program.

The room should be lighted in two ways. First, incandescent general lighting for the room controlled by on-the-wall switches with a dimming capability that will allow establishing moods. The second type of lighting is specialized but not expensive. It consists of several small, adjustable light tree stands not much taller than an elementary youngster, which can hold two to four PAR lamps. These lamps come prefocused with a screw-in base, and can be purchased reasonably in a variety of colors. The size of the light tree is important, for it is meant to be used by the children. Each individual lamp should have a swivel base, capable of being turned in a variety of directions. The laboratory classroom needs at least four of these units.

The PAR's on the light trees should be dimmable. This can be accomplished through the use of two to four 1,000 W portable autotransformers. These are small, very simple and economical dimmers requiring little lighting expertise to use. A child can be taught to work one in only one or two demonstrations. Also, there is negligible danger in a child using this kind of a dimmer, since its shielding is similar to that used on light switches.

There should be a minimum of two 15 to 20 ampere outlets (four separate circuits) on each wall at floor level. Along the length of the room the outlets should be ten feet from the center line of the wall; along the width of the room the outlets should be five feet from the center line of the wall.

Instructional aids

Several instructional aids essential to the teaching of basic concepts of dramatic art should be purchased. These are: three or four fold open framework

screens, several rostrum blocks, rectangular risers, step units, a shadow screen, and a variety of colored yard goods to be utilized as basic costumes by the students. (See Appendix for details.)

Sketches

The instructional aids allow the teacher and the student to build a castle or a gas station, or any other setting that would be required to create or act out a story. As the sketches, which follow, show, the instructional aids can be used in combinations to challenge and encourage the students' creativity.

The necessity of the basic lighting, properties, and costumes outlined above for the elementary level is rendered clear when one considers the exposure of today's children to the various communication media. Children naturally impersonate and imitate a majority of what they experience, making it only logical that this type of behavior should be directed and developed in the teaching of basic creative concepts at school.

Appendix

Instructional materials for elementary schools (K through 5 or 6)

I. A special facility for the teaching of drama is important to the learning of dramatic concepts on the elementary level: the Laboratory Classroom.

A. Minimum Specifications:

1. No smaller than 30 by 50 feet by 12 feet in height, with a traveler curtain one-fourth of the way from one end. (1,500 square feet)

2. Cabinets 20 feet long by 24 inches deep, floor to ceiling, with sliding doors, and adjustable shelves. To be placed at the end of the room near the door.
3. Sink. At same end as the cabinets.
4. Carpeting (kitchen or indoor-outdoor) on the center area.
5. Lighting.
   a. 8 movable PAR lamps, 150 W prefocus, swivel base, with gel frames for the light trees.
   b. 4 Light trees.
   c. Dimmers, for stage: 2-4, 1,000 W auto-transformers.
6. Stage: 22 x 28 feet, 1 foot high. Floor of indoor-outdoor or kitchen carpeting: neutral (constructed of platforms).
7. Screens: 4 3-fold (2 x 6 foot), an open framework of 1 x 4 inch white pine stock to be covered as needed with cloth, cardboard.
8. Rostrum blocks, constructed of ⅜" plywood (or plastic, or styrofoam), similar to building blocks; handholds in all sides, very portable and adaptable. They become any object that is desired by the user.

   Twelve-sixteen assorted sizes:

   Dimensions
   1′ x 1′ x 1′
   1½′ x 1½′ x 1½′
   2′ x 2′ x 2′
   2½′ x 2½′ x 2½′
   6″ x 18″ x 30″

9. Rectangular risers. 2 ea 4′ x 4′ x 8″
   2 ea 4′ x 6′ x 8″
   Chairs for audience and/or class.

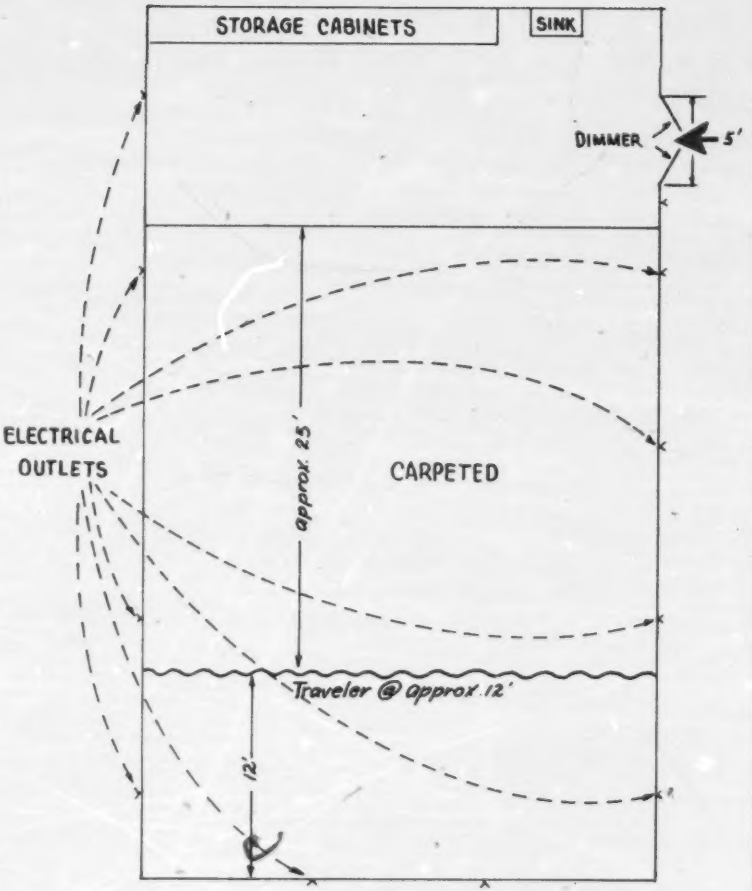
10. Shadow screen: 6′ x 10′. Collapsible frame constructed of 2″ white pine stock or aluminum tubing. Screen constructed of unbleached muslin with grommets every 6″ to be laced to the frame. Supported by jacks.

11. Electrical outlets: 2 on each wall.

12. Large squares of material to be used as costumes by children without cutting or sewing.

The groundplan

The groundplan for the Laboratory Classroom indicates at a glance the simplicity and consequent flexibility of the structure. The two acting areas—the carpeted area and the area behind the traveler at the far end of the room—are large and uncluttered, allowing ample space for almost limitless arrangement of staging equipment. The number of electrical outlets exceeds the minimum. Although the minimal number is sufficient for most purposes, this larger number allows both the portable dimmers and light trees to be positioned in more imaginative combination.

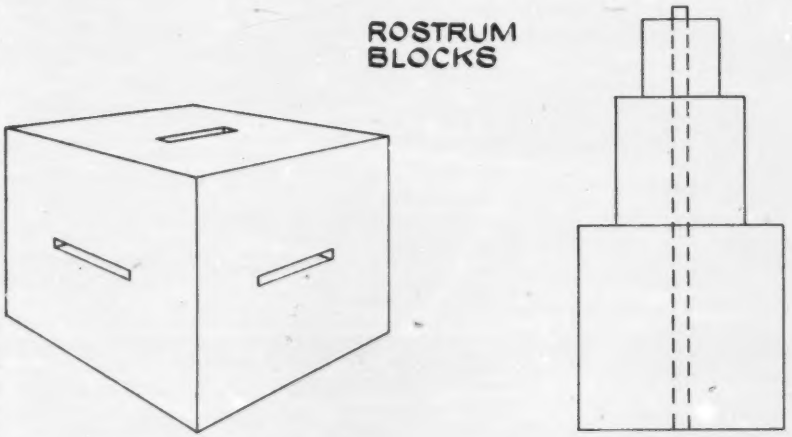


Shadow screen and rostrum blocks

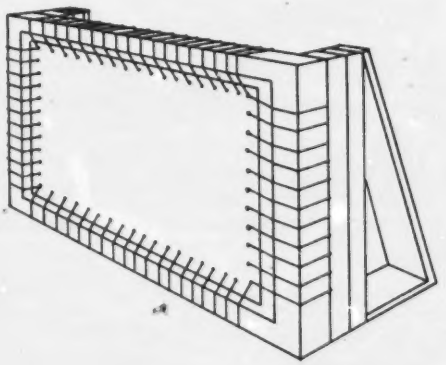
1. The 6′ x 10′ shadow screen can be erected easily with the use of two hinged jacks. This structure can then be folded after use, and stored in the provided cabinets.
2. The handholds in the rostrum blocks should be placed so that they are directly opposite one another. In this way, lengths of 1′ x 3′ white pine stock can be inserted to provide rigidity when piling several blocks one upon another.

The surfaces of the blocks may be painted any color, in any combination imaginable. This nearly limitless flexibility can be increased by first painting the blocks a neutral color. As new situations arise, appropriate colors can be added over the neutral base with water-base paints which can be applied and cleaned easily.

ROSTRUM BLOCKS



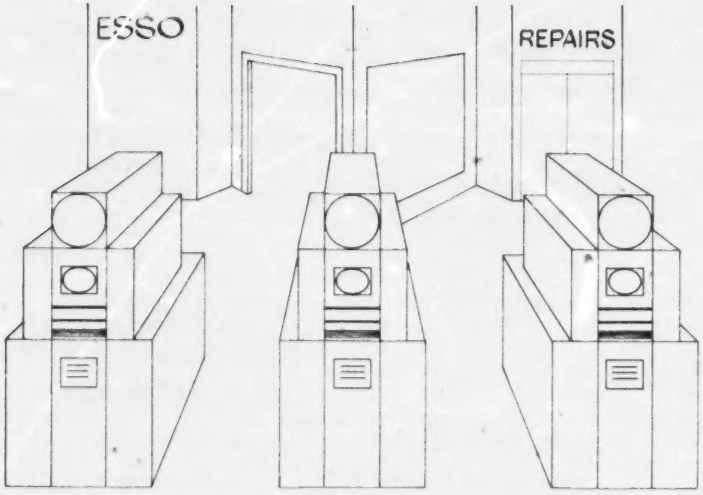
SHADOW SCREEN WITH HINGED JACKS



Some basic settings

The following settings are provided as examples of the versatility possible in the elementary classroom laboratory.

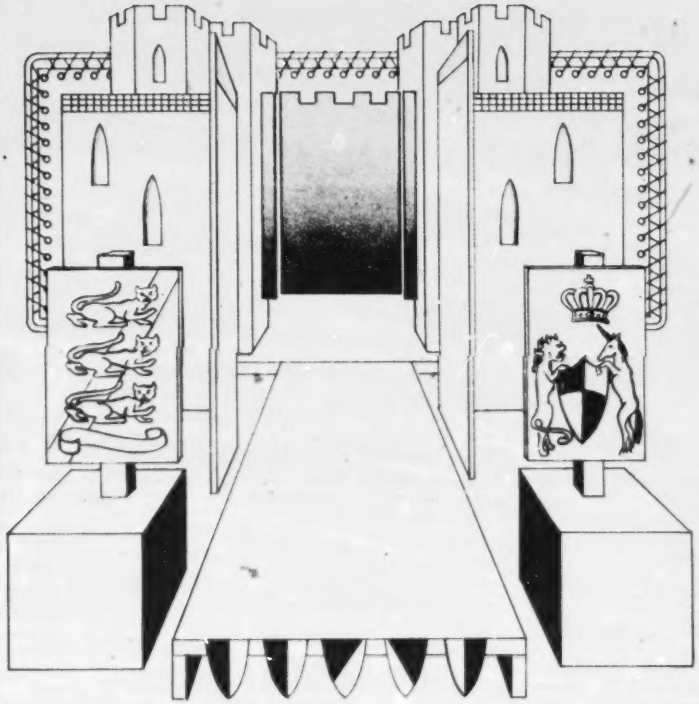
GAS STATION: Three blocks piled one upon another form a gasoline pump. 1″ x 3″ stock inserted through the blocks provides rigidity. Poster paints—or any other washable colors—can be used to paint the "pumps" more realistically. The station itself is two three-fold screens, with a functional door. The service doors can be cardboard hinged to open realistically.



GAS STATION

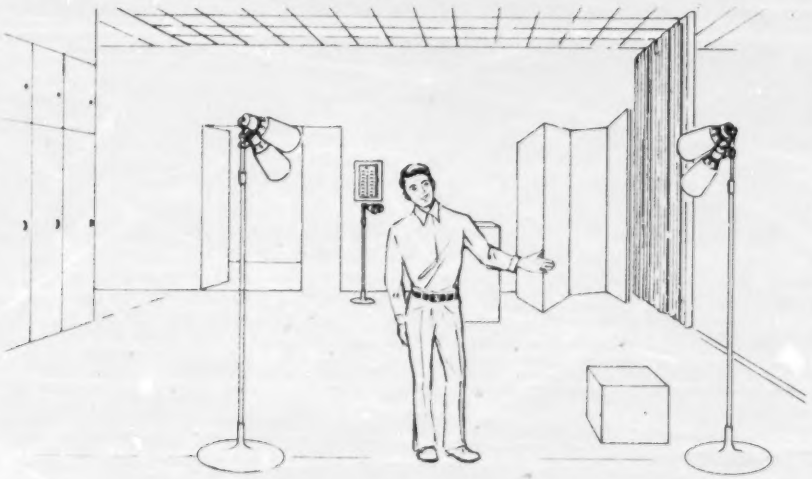
THE CASTLE consists of two 4′ x 6′ x 8″ risers: one to form the floor of the castle, the other a drawbridge; two screens placed on the first riser and covered with cardboard to form functional doorways and crenellated battlements (the windows may be painted or cut), and two additional screens on the floor, again with either painted or functional windows. A touch of regality is added with the two blocks at the end of the drawbridge. Coats-of-Arms painted on paper hang from 1″ x 5″ stock inserted through the handholds in the blocks. The plaques on the "drawbridge" are painted cardboard or paper.

The preceding examples are only a few of the possible combinations of the basic equipment. With imaginative manipulation, these simple supplies can form such diverse settings as a jungle, merry-go-round, haunted house and cemetery, circus, island, Indian village, ball field, cottage, fair, a street, and ship. Various other settings can be played before the drawn curtain (in proscenium staging) or in an unlocalized area downstage (in arena staging). The possibilities are infinite.



The laboratory classroom in use

The room lighting is set in an acoustic ceiling and controlled by a resistance dimmer near the door. The light trees have been placed in the four corners of the carpeted area, but might have been placed anywhere which allowed sufficient illumination. The portable dimmers, again, might have been placed anywhere in the room, but are concealed in this case by the screen. The traveler is open to allow viewing from both sides of the carpeted area.



Junior high school facilities

Introduction

The requirement of a theatre-laboratory facility at the junior high school level originates in several concepts fundamental to the developmental sequence of the entire drama program.

First, just as classrooms have been planned to accommodate classes and gymnasiums constructed to accommodate athletic events, so theatre-laboratory facilities should be designed to accommodate the study of drama. Moreover, by the time a student has reached the junior high school age he has progressed past the vocal and physical limitations that restrict the elementary facilities to a small laboratory-classroom. He has not, however, attained the physical and vocal maturity to allow him to work in a full-size stage and auditorium.

Second, when performing, repetition is the only means to accustom artists (even student-artists) to the art. It also provides the one method for teaching them to hone their abilities in an ensemble performance under the stress of audience judgment. In addition, the disproportion between a several-week rehearsal period and one or two quickly finished performances tends to function as a factor of discouragement by itself unless the student can present the fruits of his labor a number of times.

Finally, at this developmental stage the child is ready for the more formal experience of performing in a bona-fide theatre with all the trappings of the art. The laboratory-classroom can not provide the environment necessary for that experience.

Therefore, a theatre-laboratory able to seat no less than 100 nor more than 300 people is optimum for the junior high level. The stage should be of the *modified thrust variety, large enough to allow* scenery to be held in readiness in either wing, and high enough to allow for flexibility in lighting effects. Lighting controls that work on the same principle as those recommended for the elementary laboratory-classroom, but more complex and more suitable to the needs of a larger stage facility, are necessary. Indeed, with the junior high school sequence sometimes extending as late as the ninth grade, it grows readily apparent that the age spread of the students requires a facility able to hold a variety of dramas on a number of levels.

Floorplan

The floorplan best suited for the junior high level students is called modified thrust. It combines the stage of the traditional proscenium-arch theatre with an apron that juts part way into the audience. (See the appendix.) The young actors are thereby supplied with the possibility of two environments, one of which brings them closer to the audiences, the other maintaining the "gulf" between performer and audience characteristic of the raised, picture-frame stage. The seating in the auditorium should be continental; that is to say, with aisles extending along each side of the auditorium, and the distance

between the rows of seats no less than three feet. This plan conforms to present building and safety codes in the state of Washington (the new WSU theatres in the Speech building have been designed with just such seating).

When the modified thrust stage is used for the theatre-laboratory, the facility can be easily adapted for classroom activities. While the laboratory-classroom was suited best to the elementary program of drama education, the theatre-laboratory functions well for the junior high school experience. The students, as has been discussed above, are more prepared for the formal environment for performance. With the complete width of the stage available for classes undertaking the exercises and projects suggested in the section of the *Guidelines* devoted to grades seven to nine, the facility can serve as a classroom-laboratory even with settings erected behind the curtains.

Lighting requirements

The lighting for the junior high school stage and auditorium is designed to be simple, practical, and artistically flexible. The basic units and positions are described in the appendix. The lighting controls (autotransformer dimmers and a plugging panel) are located on the stage right wall. Except for highly complex lighting demands and sequences of changes, ordinarily not encountered on the junior high level, this location is satisfactory. For more flexible lighting control the board can be located at the back of the auditorium in a booth, although the plugging panels should still be positioned backstage.

Appendix

Junior high—grades 7-9

There should be a moderately sized modified thrust stage and auditorium with a seating capacity of 100-300 people. (The size of the facility should be related to the size of the district.)

I. SUCH A FACILITY should include rigging, curtains, lighting, and support areas. A small scene shop to one side or behind the stage area, equipped with basic tools; a storage and costume construction area; and dressing and make-up rooms constitute such a support complex.

II. THE STAGE needs some fly space. A minimum height of 30 feet allows for the adjustments of lights and the movement of scenery.

III. FLOORING on stage should be of a fir surface—i.e., not hardwood or linoleum and not polished—due to the variety of uses and requirements of such a facility. (A polished hardwood floor is highly reflective and therefore undesirable in relation to any kind of illumination, especially stage lighting. It is necessary to attach scenery to the stage floor, nearly impossible with a polished hardwood floor, and totally impossible on any surface placed over concrete.)

IV. EQUIPMENT

A. Stage

1. A pipe grid above the stage area, on a 4′ by 4′ modular plan, covering the entire

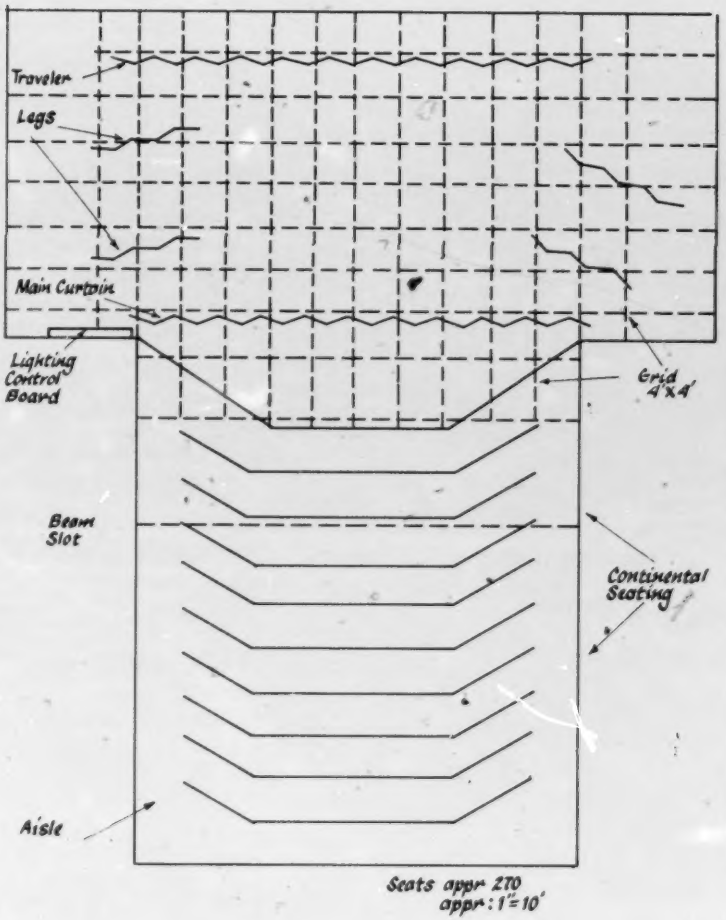
stage and apron area. Ceiling is approximately 30′ in height, depending upon overall size of the stagehouse.

2. Stage curtains: Sufficient legs and travelers to allow masking of side stage and upstage areas. (Main curtain, 2 sets of 2 legs, 1 upstage traveler.)

B. Lighting

1. Beam light. 750 W. lamps located in or beneath the auditorium ceiling, 45° from the horizontal on a line taken from the center of the forestage. General room illumination that can dim out, and that does not interfere with the beam spots.
2. On-stage lighting: 21 circuits for lights (500 W. spots, border strip scoops) to be hung from the grid. Three-circuit floor pockets positioned left, right, and rear center stage.
3. Lighting control. It is recommended that the lighting control board be located backstage, and be comprised of autotransformer dimmers and a plugging panel.
   a. Dimmers. As a model: 34 circuits, 40,000 W. capacity, 21,000 W. minimum dimming capacity. 12—1,000 W. autotransformers, 3—3,000 W. autotransformer dimmers.

   Plugging panel with 3 circuits per 1,000 W. dimmer, and 6 per 3,000 W. dimmer.



Introduction

High school physical plants normally include a theatre facility. Most of the time this facility triples as an all-school auditorium, a theatre, and a concert hall. Too frequently the necessity of seating large numbers of people and being suited to many uses seriously limits its ability to be employed for the staging of plays.

In order that the high school student might have the opportunity to involve himself in the total study of drama, a complete stage facility with an auditorium seating between 300 and 450 is optimum. The high school student has reached vocal maturity, so his voice can carry out beyond the limits imposed on the junior high school facility.

The larger size of high schools also dictates a larger theatre auditorium. Like the junior high school physical plant, the theatre in the senior high school should provide the most variety within a pragmatic design. The modified thrust provides that flexibility, allowing a suitable environment for the complete and artistically whole production of plays that require realistic settings as well as those that employ space and light for their environmental effects.

On the secondary level the laboratory classroom is of equal importance—but of somewhat different use—as that designed for the elementary system. Besides being used as a teaching environment, it can definitely be employed as a rehearsal area and as an arena theatre able to accommodate an audience of about 100 people. To that end a room of not less than 1,500 square feet, containing enough risers, cabinet space, lighting equipment, and sound treatment to allow for rehearsal and performance, needs to be constructed. Insofar as the stage facility is concerned, the high school will require a sophisticated arrangement of stage, shop, dressing and make-up, equipment and storage areas. Finally, it requires a remotely controlled lighting system. The demands placed on the facility for a total performance potential of high quality necessitates a control booth at the rear of the auditorium, designed for clear sightlines, and for good sound and light control. In the appendix will be found the floor plans, sketches, and pertinent instructional material.

Floor plan

The senior high school floorplan is basically an expansion and sophistication of the junior high school auditorium. The building itself is wider and longer, to allow for increased off-stage space, for larger support facilities (such as expanded dressing rooms and storage space and the addition of a construction shop), and for more audience members.

The large soundproofed doors leading directly from the shop to the stage and exterior should be noted. These permit the building and shifting of complete and complex units. For example, an entire set, built on rollers, may be shifted directly from the shop to the stage, or into the shop during the course of a production, with another setting moving onstage from the wings.

The exterior doors should be connected directly to a service driveway for the delivery and removal of equipment, supplies and the like.

The seating is continental, and may be purchased in units of eight or more seats for facile installation and removal. The apron may be a series of platforms which could be easily removed for a strictly proscenium production. Additional seating units may then be installed in its place.

Appendix

Senior high school (grades 9 or 10-12)

I. A laboratory classroom of at least 1,500 square feet, thoroughly equipped to fulfill the needs of rehearsal and instruction.

II. An auditorium of 300 to 450 seating capacity.

A. Such a facility should include proper rigging, curtains, lighting, and support areas such as a scene shop with all the necessary tools, storage and costume areas, plus dressing and make-up rooms.

B. A 28′ to 32′ wide proscenium with wings at least to 16 feet wide, and a stage depth at least to 30′ need to be constructed. The height of the grid above the stage should be between 40′ and 60′. The fly loft should be equipped with movable rigging and a counterweight system.

C. The stage should be floored with fir over wood, since hardwood is highly reflective and hard to fasten into.

D. Equipment.

1. Stage
   a. Construct grid on 4′ x 4′ modular plan covering a stage area at least 25′ x 50′.
   b. Drapes: Act curtain; 2 sets of 2 legs each, with borders; midstage full curtain on a traveler; 1 upstage cyclorama/curtain on a traveler.
      1 upstage cyclorama/curtain on a traveler
   c. Risers can be placed together for a thrust stage or forestage.
2. Lighting
   a. Grid for forestage area.
   b. Beam lights. 6 750-1,000 W instruments. 6 circuit minimum.
   c. Teaser lights. 12 500-750 W instruments. 15 circuit minimum.
   d. Second light batten. 6 250-500 W instruments. 10 circuit minimum.
   e. Border battens. 6-8 150-300 W flood instruments on each of 2 battens. 4 circuit minimum.
   f. Floor pockets. 4 circuits; 3 outlets per circuit at stage right and left, upstage positions. Each circuit can be plugged into any of three positions.
   g. Lighting and sound control. Back of auditorium in a sound-tight glassed-in booth. The remote control unit (there are several available) should be located here, with the main dimmers below the stage. Plugging panel should be located on stage, at the right front.
   h. Dimmers. 42 circuit minimum. Capacit, of 50,000 W. Dimming capacity: 30,000 W minimum. 18 1,000 W autotransformers and 6 3,000 W autotransformers minimum.
3. Sound control
   a. 4 channels from booth to jacks onstage R, Rear, L.
   b. 2 good quality tape decks and 3 speakers with a large capacity for output.

Consultants

STATE: Contact should be made with the professional organization in the state, the Washington Association of Theatre Artists (WSU, U of W), for consultants.

A POSSIBLE FLOOR PLAN